The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok



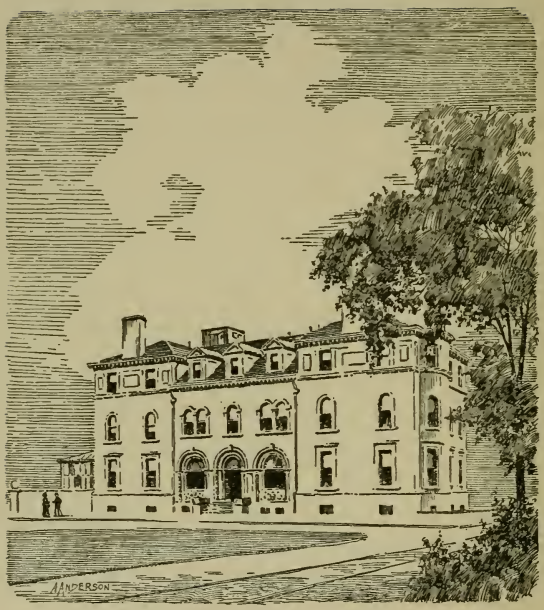
Catalogue

1924-1925

THE CURTIS INSTITUTE OF MUSIC

CATALOGUE

1924-1925



Conservatory Department Building

THE CURTIS INSTITUTE OF MUSIC

JOHN GROLLE
DIRECTOR

UNDER THE AUSPICES OF
THE CURTIS FOUNDATION
CREATED BY
MARY LOUISE CURTIS BOK

RITTENHOUSE SQUARE
PHILADELPHIA · PENNSYLVANIA

TRUSTEES

Mrs. Edward W. Bok

W. Curtis Bok

Philip S. Collins

Cyrus H. K. Curtis

Mrs. Samuel S. Fels

ADVISORY COUNCIL

Felix Adler

Edward W. Bok

Cyrus H. K. Curtis

Walter Fischer

Carl Flesch

Ossip Gabrilowitsch

Josef Hofmann

Willem Mengelberg

Mme. Marcella Sembrich

Leopold Stokowski

Ernest Urchs

Edward Zeigler

EXECUTIVE STAFF

John Grolle, *Director*

Grace H. Spofford, *Executive Secretary*

Emily L. McCallip

Registrar of the Preparatory Department

THE FACULTY
CONSERVATORY DEPARTMENT

Piano

Berthe Bert — Josef Hofmann
George F. Boyle — David Saperton
Austin Conradi — Isabella Vengerova

Voice

Perley Dunn Aldrich — Horatio Connell
Madame Charles Cahier — Madame Marcella Sembrich
Mrs. Wood Stewart

Oratorio and Repertoire

Nicholas Douty

Opera

Andreas Dippel

Choral Training and Church Music

(Instructor to be announced)

Violin

Carl Flesch — Sacha Jacobinoff
Frank Gittelson — Michael Press
Emanuel Zetlin

Viola

Louis Svecenski

Violoncello

Horace Britt Michel Penha

Harp

(Instructor to be announced)

Ensemble

Horace Britt Louis Svecenski

Orchestra

Michael Press Leopold Stokowski

COURSES IN MUSICIANSHIP

Rhythmic Training and Elements of Music

Under the direction of Angela Diller

Harmony and Ear Training

Under the direction of George A. Wedge

Analysis, Form and Aesthetics

Rosario Scalero

Counterpoint, Composition and Instrumentation

Rosario Scalero

ACADEMIC COURSES

English

(Lecturer to be announced)

Italian

DOMENICO VITTORINI, A.M., Litt.D.
Assistant Professor of Romance Languages, University of Pennsylvania

French

JEAN B. BECK, PH.D.
Professor of Romance Languages, University of Pennsylvania

German

HERMAN J. WEIGAND, PH.D.
Assistant Professor of German, University of Pennsylvania

The list of faculty includes all those appointed previous to the publication of this catalogue. The names of additional members, as well as instructors in Literature, Principles of Psychology, Philosophy, the Interrelationship of the Arts, and various other academic courses, will be announced later.

PREPARATORY DEPARTMENT

Piano

Mrs. George F. Boyle
Esther Cinberg
Clara Dunn
Isadore Freed
Arthur E. Hice
M. Leah Kirshner
Marjorie Paddock
Dorothy D. Strait
Ruth Shufro Strauss

Violin

Joel Belov
Horace Brown
Lillian Cinberg
David Cohen
Lotta Greenup
Maurice Kaplan
Alfred Seyden

Violoncello

(Instructors to be announced)

Ensemble

Under the direction of Louis Svecenski

Orchestra

Isadore Freed

Chorus

(Instructor to be announced)

MUSICIANSHIP

Rhythmic Training and Elements of Music

Under the direction of Angela Diller

Instructor

Ethel S. Drummond

Ear Training and Harmony

Under the direction of George A. Wedge

Instructors

Isadore Freed W. Beatrice Haines Else West Rulon

CALENDAR

1924-1925

Enrollment Conferences for Preparatory Department September 15-20

Entrance Examinations for Conservatory Department September 22-27

First Term Begins October 1

Second Term Begins February 2

Second Term Ends May 30

Commencement June 4

HOLIDAYS

Thanksgiving Thursday, November 27

Christmas Vacation December 24-January 2

Washington's Birthday February 22

Easter Vacation Wednesday before Easter to Thursday after Easter, inclusive

FOREWORD

THE Curtis Institute of Music has been established to maintain in Philadelphia a school of music which equals in all respects the leading conservatories of Europe and America. The Curtis Foundation, created by Mary Louise Curtis Bok, enables the Institute to offer its pupils practical musical instruction leading to a broad and comprehensive conception of music as an art.

Principles of the Institute

To offer courses of study which provide all the necessary elements for the development of artists, teachers, or non-professional students of music:

To employ as teachers, artists who combine pedagogic qualities with practical musicianship. The faculty includes artists who are actually on the concert platform today, and who have international as well as national reputation as teachers and soloists:

To foster the student's sense of discrimination through opportunities which the private teacher is usually unable to give; these advantages include recitals and lectures, personal contact with leading artists, and courses in such cultural subjects as are essential for a thorough musical education:

To stimulate the student's creative faculties by maintaining an environment conducive to personal response and serious study.

The Director

The Director is an experienced musician, teacher and executive. Under his personal supervision, pupils are assigned to the teachers best suited to their needs. In co-operation with a Faculty Council, he directs the work of each student in order to secure maximum progress.

Fundamental Needs of Music Students

Music students require thorough training in certain fundamental elements of music to develop the comprehensive understanding upon which true musicianship is based.

The training includes instruction in rhythm to perfect muscular control and to stimulate mental alertness. Equally important is the development of the imagination through aesthetic expression, and melodic conception and memory through training of the ear. The student should have an understanding of harmony and musical analysis, as well as the ability to read music at sight. Courses in general cultural subjects are also essential to give the pupil a background for continued study and to develop personality.

These fundamental needs are definitely recognized in the courses offered at the Institute, and the entire curriculum is planned to develop the breadth of vision and the profound love of art which characterize the true and sincere artist.

Plan of Instruction

The Institute is divided into two departments, the Conservatory and the Preparatory. The Conservatory Department will accept students sufficiently advanced to meet its requirements, while the Preparatory Department will accept beginners and less advanced students.

Assignment of Students

Students enrolling in either department will be assigned to teachers by the Director, according to the development and needs of the student. Requests for assignment to specified teachers will be given careful consideration, but the Director reserves the right to make such assignments as seem in his judgment to be for the best interests of the students.

CONSERVATORY DEPARTMENT

Piano

A STUDY of the average accomplishment of piano students tends to show a need for teaching the essential factors upon which piano playing as an art is based—namely, ear training, rhythmic training, aural and keyboard harmony, sight reading, repertoire (technical as well as solo) and the elements of music. The Institute believes that only through a thorough knowledge of these fundamentals can true musicianship as well as technical proficiency be developed. For those planning to teach music, a familiarity with pedagogy and the elements of psychology, and practical experience in the use of teaching material is essential, in addition to the subjects mentioned above. The courses of the Institute, therefore, have been arranged to give each student this fundamental training.

Courses of Instruction

PIANO

One hour lesson weekly.

MUSICIANSHIP

Approximately six hours of instruction weekly.

1. Ear Training.
2. Aural and Keyboard Harmony, Counterpoint, Improvisation, Composition.
3. Elements of Music, Analysis, Form and Aesthetics.

4. Study of Repertoire — To insure correct principles for self-development and teaching through familiarity with a sufficient number of classic and modern compositions.
5. Ensemble playing.
6. Practical experience in teaching in one of the Preparatory Centers of the Institute for those who desire to receive the Teacher's Certificate.

In addition to the musical instruction, the course in piano includes the study of Musical History, the Principles of Psychology and Philosophy, as well as two additional academic courses. A satisfactory paper on these elective subjects is required for graduation.

Voice

In general, vocalists do not have an opportunity of receiving adequate rhythmic training, ear training, and instruction in the fundamentals of aural and keyboard harmony or piano playing. Other elementary needs are the study of diction, languages and concert repertoire. Students should also be familiar with church music, oratorio or opera.

The courses in singing have been planned to give the students this indispensable training as well as a comprehensive cultural background.

Courses of Instruction

Vocal Instruction

Two half-hour lessons weekly.

Musicianship

Approximately six hours of instruction weekly.

1. Rhythmic Training, Ear Training and Theory.
2. Piano (if not previously studied).
3. Elements of Music, Analysis and Form.
4. Ensemble Singing.
5. Repertoire and Coaching.
6. Languages, Study of Diction.
7. Opera, including a thorough training in stage deportment, Oratorio, or Church Music (according to the purpose for which the student is training).

Vocal students will be required to study the History of Music. They are also required to attend such lectures in the Academic Courses as the Director and instructors consider necessary.

Oratorio and Repertoire

The instruction in these subjects is based upon the historic development of the oratorio and of vocal repertoire, and includes analysis, phrasing, rhythmic design and thorough understanding of accompaniments. In addition, students should become familiar with the poetic or religious message of the works studied.

Opera

The course is planned to familiarize the students not only with the music of the most important operas, but also with the dramatic action. Thus singing and acting will become a natural and artistic interpretation of the composer's thought.

The course will include the study of stage deportment, repertoire, and a thorough analysis of the operatic scores.

Choral Singing and Church Music

Students desiring to become church singers should have extensive training in *a capella* singing as well as familiarity with the smaller works for church choirs by the classic and modern composers. The choral singing courses of the Institute are arranged to acquaint the vocal students with the principal works of church music, and to give practical training in the technic of chorus singing.

Stringed Instruments

Players of stringed instruments have many fundamental needs besides their regular instrumental instruction. Ear training, rhythmic training, aural and keyboard harmony, followed by counterpoint and composition, should be supplemented with ensemble and orchestra playing. A knowledge of the principal compositions for their respective instruments is essential to make them intelligent musicians, as is also sufficient instruction on the piano to play accompaniments.

Furthermore, those who enter the profession as teachers need instruction in pedagogy and the elements of psychology, as well as practical teaching experience.

The following advanced courses are offered to the students of stringed instruments:

INSTRUMENTAL INSTRUCTION

One hour lesson weekly.

MUSICIANSHIP

Approximately six hours of instruction weekly.

1. Ear Training.
2. Aural and Keyboard Harmony, Counterpoint, Improvisation, Composition.
3. Elements of Music, Analysis, Form and Aesthetics.
4. Piano.
5. Study of Repertoire—To insure correct principles of self-development and teaching through familiarity with a sufficient number of classic and modern compositions.
6. Ensemble and Orchestra Playing.
7. Practical experience in teaching in one of the Preparatory Centers of the Institute for those who desire to receive the Teacher's Certificate.

In addition to the musical instruction, these courses also include the study of Musical History, the Principles of Psychology and Philosophy, as well as two additional academic courses. A satisfactory paper on these elective subjects is required for graduation.

Ensemble

The instruction is planned to develop the student's understanding and consequent playing of the master works of the classic, romantic and modern schools.

Orchestra

Instruction is offered in the playing of all orchestral instruments. The Institute has engaged as teachers of this department, soloists of the various choirs of the Philadelphia Orchestra: W. M. Kincaid, Flute; Marcel Tabuteau, Oboe; Anton Horner, Horn; and others. The orchestra training will be under the direction of Leopold Stokowski, conductor of the Philadelphia Orchestra, and Michael Press, until recently conductor of Symphony Orchestras in Russia and Sweden.

Students will receive thorough training in rhythmic phrasing, orchestra technic, tone production and the development of detail. They will also be taught to discriminate between the style and the essential characteristics of the master works to be performed.

Applied Pedagogy

Students of the Institute who are preparing for a Teacher's Certificate have the opportunity of teaching under expert supervision in one of The Curtis Institute Preparatory Centers. This not only gives them valuable practical experience in applying the theories of pedagogy, but also develops one of the essential factors of successful teaching—the ability to make personal and social contacts.

History of Music

Period of the Middle Ages

I. Development of the Church tonalities from the old Greek music system.

II. Beginning of polyphonic music.

III. The flowering of the true counterpoint.

Modern Period

I. The age of musical reforms.

II. The period of the classics.

III. Modern Music (Romanticism, the growth of subjectiveness, the tendency toward descriptive music).

Recitals and Lectures

Recitals and lectures will be given frequently throughout the year by members of the faculty and special lecturers. At these recitals an intimate and informal atmosphere will be maintained. Recitals by students in the Conservatory and Preparatory Departments will be held at stated times during the year.

ACADEMIC COURSES

AS art is one of the essential needs for creative living, the cultural development of music students should aim to give them an understanding and appreciation of the interrelationship of the various arts and sciences. Chief among these contributions to man's spiritual life are the fine arts, literature, science, philosophy, and psychological research.

The aim of the Academic Courses of the Institute is to acquaint the students with the fundamental unity underlying the various art forms and related sciences, in order to develop the students' sense of responsibility toward art and life, and to give them a higher conception of personal and professional ethics.

Courses will be given in Languages, Literature, the Principles of Psychology and Philosophy, and the Interrelationship of the Arts.

Students are required to study at least two academic subjects each term and attend lectures assigned to them. A paper based on these elective subjects is required for graduation.

PREPARATORY DEPARTMENT

BEGINNERS and less advanced students who are sincerely interested in their work and who possess natural aptitude for music are eligible for admission to the Preparatory Department. These requirements are made to prevent useless expenditure of time and money on the part of the pupil which so often occurs when students study music without due consideration.

After a personal conference with the Director or the Executive Secretary, candidates for this Department will be placed in the courses for which their previous training has fitted them. Conferences will be held during the week of September 15-22.

The courses of the Preparatory Department are planned to prepare the students, including beginners, for the advanced and master classes of the Institute. Complete co-ordination between the instrumental and the theoretical instruction will be maintained.

Courses of Instruction

PIANO

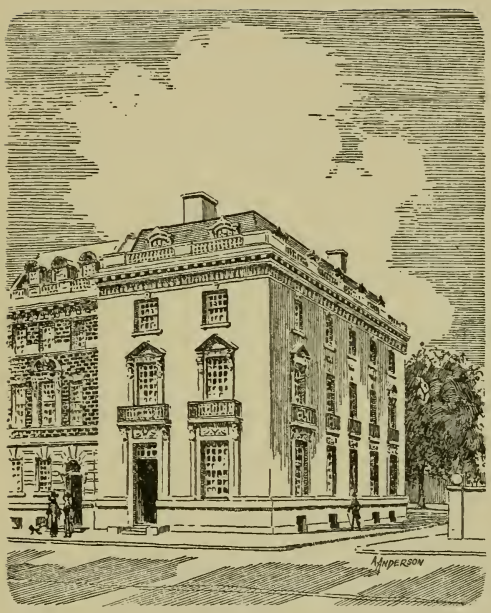
Two half-hour lessons weekly.

MUSICIANSHIP

Approximately two hours of instruction weekly. Elements of Music, Rhythmic Training, Ear Training, Theory, Ensemble, Sight Reading, Music History, Class Discussions.

VIOLIN

Two half-hour lessons weekly.



Preparatory Department Building

MUSICIANSHIP

Approximately two hours of instruction weekly. Elements of Music, Rhythmic Training, Ear Training, Theory, Ensemble, Sight Reading, Music History, Orchestra Practice, Class Discussions.

VIOLA

Two half-hour lessons weekly.

MUSICIANSHIP

Approximately two hours of instruction weekly. Elements of Music, Rhythmic Training, Ear Training, Theory, Ensemble, Sight Reading, Music History, Orchestra Practice, Class Discussions.

VIOLONCELLO

Two half-hour lessons weekly.

MUSICIANSHIP

Approximately two hours of instruction weekly. Elements of Music, Rhythmic Training, Ear Training, Theory, Ensemble, Sight Reading, Music History, Orchestra Practice, Class Discussions.

ENSEMBLE

Duet Playing, Chamber Music Playing, Chorus Singing.

ORCHESTRA

Technic of Orchestra Playing, Development of Ear, Phrasing, Dynamics, Study of Orchestra Repertoire.

Requirements for Graduation

Students must show by their progress and general musicianship that they are eligible to enter the Conservatory Department of the Institute. To this end, they are required to pass the entrance examinations of the Conservatory Department.

Students graduating from the Preparatory Department will receive a Certificate of Graduation from the Department.

The time required to complete the courses of the Preparatory Department depends entirely upon the individual effort and ability of the student.

SPECIAL COURSES

Special Students

A limited number of special students in the vocal and instrumental courses will be admitted each year. These students, enrolling for special subjects only, are charged the studio rate of the teacher to whom they are assigned.

Teachers' Normal Courses

Teachers' Normal Courses—instrumental as well as theoretical—will be given for students and teachers not connected with the Institute.

For Parents and Music Patrons

Parents and patrons of music are invited to attend lectures on the Appreciation of Music and the Elements of Music. Terms may be obtained upon application to the Secretary.

REGISTRATION

Students for either department may be registered at any time before September 27th.

ENTRANCE EXAMINATIONS FOR THE CONSERVATORY DEPARTMENT

All candidates for admission to the Conservatory Department will be expected to pass an entrance examination. These examinations will be held during the week of September 22-27.

A fee of ten dollars, payable before the examination, will be required of all candidates. If the examination results in enrollment, the fee will be credited on the first tuition payment.

Piano

Candidates must be able to play satisfactorily from memory all major and minor scales and arpeggios; selected studies from Czerny, Opus 740; Bach Three-Part Inventions; a movement of a Beethoven Sonata, or a composition of equal difficulty.

Voice

Any student will be accepted who has a good voice, a correct ear and a natural sense of rhythm.

Violin

Candidates must be able to play satisfactorily all major and minor scales, and arpeggios in three and four octaves. They should also have sufficient training in double stop playing, and the ability to play the Kreutzer Exercises and one of the following concertos from memory: Spohr No. 2, De Beriot No. 2, Kreutzer No. 19, Viotti No. 22, Rode No. 7, Theme and Variations by J. Tartini, or a composition of equal difficulty.

Violoncello

Candidates must be able to play satisfactorily from memory all major and minor scales, arpeggios, and a concerto by Golterman, Romberger, Klengel, or some other composition of equal difficulty.

Musicianship

All students will be examined in general musicianship (Ear Training, Theory, Rhythmic Training) and will be graded according to their previous instruction.

These are minimum requirements. Students offering more advanced work will be given full credit and be rated according to their proficiency.

CERTIFICATES AND DIPLOMAS

Conservatory Department

A Certificate will be granted to students who have satisfactorily completed the full courses of study in their respective branches. No time limit can be set for the completion of any course as the time needed is dependent upon the student's individual effort and ability, but, in general, the full course may be completed in three or four years.

A Diploma is given to students who have received the Certificate of Graduation and who have completed two years of post-graduate work.

A Teacher's Certificate will be given to those students who have successfully completed the regular course in the Conservatory Department and additional work in practical and theoretical pedagogy.

FEES

Tuition, payable strictly in advance, is due in two installments—the first on October 1st, the second on February 2nd.

Students will be enrolled only for the entire year.

Students admitted after the opening of the school term will be charged for the time during which they are students at the Institute.

No refund will be made for students leaving before the expiration of the school year. Exceptional cases will receive the consideration of the Director.

No deduction will be made for loss of lessons, except in case of protracted illness of more than five weeks. In this case, a rebate of one-half the fee for the time lost will be credited on the next term's tuition, if the student returns to the Institute within the current year.

Tuition covers instruction in all courses of study required by the various departments, and attendance at all lectures and concerts given at the Institute.

Enrollment in the Institute will be considered as tacit acceptance of all conditions stated in the catalogue.

CONSERVATORY DEPARTMENT

FULL COURSES

	Total	First Payment	Second Payment
Piano	$300	$175	$125
Stringed Instruments	300	175	125
Voice	350	200	150

Orchestral Instruments—Terms upon request.

SPECIAL COURSES

	Total	First Payment	Second Payment
Theory	$100	$60	$40
One Language Course	30		
Teachers' Normal Course	100	60	40

Additional Courses—Terms upon request.

PREPARATORY DEPARTMENT

FULL COURSES

	Total	First Payment	Second Payment
Piano	$175	$100	$75
Stringed Instruments	175	100	75

SCHOLARSHIPS

Free Scholarships

One scholarship, entitling the student to free tuition, will be given in each branch of study offered by the Institute. These scholarships will be awarded to students of exceptional talent and unusual general ability who are in need of such assistance.

Additional information may be obtained upon application to the Secretary.

REGULATIONS AND GENERAL INFORMATION

TO insure progress satisfactory to the Institute, the parents, and the pupils themselves, the Institute makes certain reasonable demands of its students. Regular and punctual class attendance, careful preparation of lessons, attendance at demonstration recitals by students and faculty, and co-operation with the requirements of the Institute, will be expected at all times.

In case of absence for any cause whatsoever, notice should be sent or given immediately to the Secretary's office.

All courses at the Institute will be arranged to insure the students the maximum time for practice.

Students may be excused from any of the courses in either Department upon presenting satisfactory proof of previous study.

Instrumental instruction will be given individually; theoretical and academic courses in classes.

Reports

A report of the student's attendance and progress will be presented at the end of each school term.

Undergraduate Examinations

Students in the Conservatory Department will be expected to pass an examination in their principal studies at the end of each school term.

Two examinations a term will be given to students in the Preparatory Department.

Students failing to pass a satisfactory examination in a subject will be permitted to repeat the subject.

Students whose work is not satisfactory, either through lack of effort or ability, cannot be continued as students of the Institute.

Summer School

Information concerning The Institute Summer School may be obtained on application to the Secretary.

Buildings and Equipment

The Conservatory Department occupies its own building on the southeast corner of Eighteenth and Locust Streets, facing Rittenhouse Square, one of Philadelphia's delightful residential sections. It is convenient to train service as well as to the business and cultural centers of the city.

The atmosphere of the building is quiet and dignified. The rooms, well furnished and airy, consist of individual studios, a concert room with stage, practice rooms, reception rooms for pupils and visitors, and a reference library.

The studios are equipped with Steinway pianos.

The Preparatory Department occupies a separate building at 1720 Locust Street. It, too, has its practice rooms, studios, reception rooms for pupils and visitors, and is equipped with Steinway pianos.

As yet, The Curtis Institute has no dormitories, and can assume no responsibility except for the instruction of pupils.

PHILADELPHIA AS AN EDUCATIONAL CENTER

PHILADELPHIA offers many advantages to the student of music. Its permanent symphony orchestra gives, each season, fifty-eight performances and additional special concerts, the repertoire comprising the best of the classics and many works of present-day composers of all countries and schools. Concerts are given by orchestras from other cities, as well as by European orchestras visiting this country. The Metropolitan Opera Company gives eighteen performances during the season, and there are ample opportunities for hearing other operatic companies, chamber music and solo recitals.

Several large libraries may be used without charge by students. These institutions own many valuable and rare musical scores, as well as large collections of music, and books relating to music and the allied arts. There are two museums in which the cultural and artistic achievements in every line of human endeavor may be studied. There are also two Universities, the Academy of Fine Arts, and the Wilstach, Johnson and Widener art collections, all of which play an important part in the cultural atmosphere of the city.

Philadelphia is sufficiently near New York to enable students to go to that city at a reasonable cost of time and money to hear such musical events as are not given in Philadelphia. It is also close to Washington, which houses the musical branch of

the Library of Congress, where musical scores obtainable nowhere else in the country may be studied by the most advanced students.

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JAMES S BATES COMPANY PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA



The Curtis Institute of Music

Endowed

By MARY LOUISE CURTIS BOK



RITTENHOUSE SQUARE
PHILADELPHIA : PENNSYLVANIA

The Curtis Institute of Music

WAS CREATED, IN 1924,
UNDER AN ENDOWMENT

By Mary Louise Curtis Bok

AND IS OPERATED UNDER A CHARTER OF
THE COMMONWEALTH OF PENNSYLVANIA

Officers
of
The Curtis Institute of Music

President
Mrs. Mary Louise Curtis Bok

Vice President
Philip S. Collins

Secretary and Treasurer
William Curtis Bok

Board of Directors
Mrs. Mary Louise Curtis Bok
William Curtis Bok
Philip S. Collins
Cyrus H. K. Curtis
Mrs. Samuel S. Fels

Advisory Council

Felix Adler
Edward W. Bok
Cyrus H. K. Curtis
Walter Fischer
Carl Flesch
Ossip Gabrilowitsch
Josef Hofmann
Willem Mengelberg
Mme. Marcella Sembrich
Leopold Stokowski
Ernest Urchs
Edward Zeigler

The Executive Staff

of

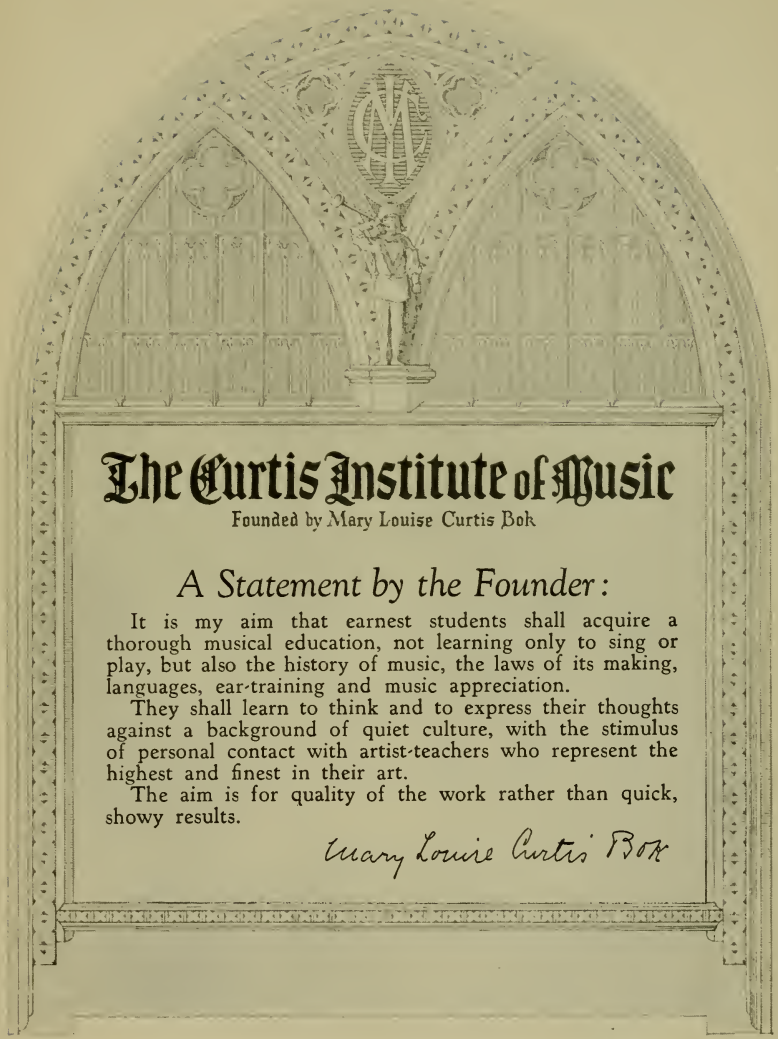
The Curtis Institute of Music

Grace H. Spofford *Executive Secretary*

Lawrence Adler
Adviser of The Academic Department

Emily L. McCallip
Registrar of The Preparatory Department

The Address of The Institute
Rittenhouse Square
PHILADELPHIA PENNSYLVANIA



The Curtis Institute of Music

Founded by Mary Louise Curtis Bok

A Statement by the Founder:

It is my aim that earnest students shall acquire a thorough musical education, not learning only to sing or play, but also the history of music, the laws of its making, languages, ear-training and music appreciation.

They shall learn to think and to express their thoughts against a background of quiet culture, with the stimulus of personal contact with artist-teachers who represent the highest and finest in their art.

The aim is for quality of the work rather than quick, showy results.

Mary Louise Curtis Bok

Decoration by
Will H. Howell and Associates



Drawing by Ruyl

Entrance Hall of
The Conservatory Department Building

Two of the most beautiful residences in Philadelphia were erected by Mr. George W. Childs Drexel, of the family of the banking house of Drexel and Company, and by Mr. Theodore F. Cramp, of the family of the Cramp shipyards.

One of these homes faces the carefully-gardened Rittenhouse Square, the centre of the choicest residential section of the city, the other is adjacent to it.

These two private mansions embodied in a peculiar sense, the beauty, the elegance and the home-like quality which it was the desire of the founder of The Curtis Institute of Music that the new institution should possess. Accordingly, they were purchased, together with a third adjoining house, and renovated, and are now the home of the Institute, the Preparatory Department, the Conservatory Department and the Executive Department each occupying its individual residence.

The location of the houses is also most desirable. In a neighborhood of residential quiet, it is nevertheless only four squares from the heart of the city where occur, during each season, the eighteen performances of grand opera by The Metropolitan Opera Company of New York, the more than seventy symphonic concerts by The Philadelphia Orchestra, and the continuous succession of musical, literary and dramatic events, by the foremost artists of the world, which Philadelphia annually presents.

The Purpose of The Institute

The distinctive quality of The Curtis Institute of Music lies in the belief of the founder that while music may be taught in all its branches by masters of the art, the student who would have received only this instruction would be ill equipped to stand before the world as a well-grounded, thoroughly-trained musician.

Following this conviction, the Institute offers, in addition to musical instruction by artists of authoritative achievement, an opportunity, in its Academic Courses, for its students to acquire a true conception of the history of the world in which they live, a study of the interrelationships of the allied arts, the principles of psychology, languages, diction, a course of reading of the great poets and writers of all ages, and a survey of the world's history for its bearing on the development of the arts.

For these courses it draws upon the Faculty of The University of Pennsylvania, whose professors in the Arts are teaching in The Curtis Institute of Music.

The Institute offers, therefore, a distinctive academic course as forming a direct part of its musical instruction, so that a student may graduate from the Institute not only with a knowledge of the best in music but with a carefully taught cultural background.

A Curtis Institute pupil leaves it, therefore, with something more than the acquisition of a technical musical knowledge.

The Faculty of The Institute

Another point of distinction of The Curtis Institute of Music is in the unusual quality of the men and women who comprise its faculty, of which there are over forty instructors. These include not only the artists of most distinguished achievement such as

MADAME MARCELLA SEMBRICH
MR. JOSEF HOFMANN
MR. LEOPOLD STOKOWSKI
MR. CARL FLESCH
MADAME CHARLES CAHIER
MR. CARLOS SALZEDO
MR. MICHAEL PRESS

but in each department are found associated with them those artists whose standing in the world of music and whose capacities for teaching the art in which they conspicuously excel are unquestioned.

In nearly every instance, these artists are actually an active and distinguished part of the world of music of to-day. Thus their knowledge of music is constantly freshened by contact with the public in actual and constant personal performance.

A Non-Commercial Institution

A further note of distinction, and a most important one, is that The Curtis Institute of Music is an endowed institution, and is thus fortunately removed from commercial considerations. It is free to command to its support the most distinguished artists of capable attainments which the music and academic worlds afford, and it gives to the public the benefit of this impressive array of talent at tuition fees in which the commercial element does not enter.

The Aim of The Institute

The fortunate presence of this endowment makes it possible for The Curtis Institute of Music to realize its aim which is exactly the reverse of accepting and producing musical students in large numbers. It looks to the quality of its students rather than to the quantity. It confines its enrollment to a number which it can adequately and thoroughly instruct. It is discriminating in its acceptance of students, and is even more regardful of the manner in which its pupils are taught. It tries equally to serve the student who wishes to be a private performer, those who wish to play in public and those who have the intention to become teachers of distinction. It offers freely, therefore, its distinctive features at the most moderate fees, so that its influence may be of the widest range, in order that it may make a distinct contribution to the musical life of America.

To this policy every instructor in The Curtis Institute is committed.



Photograph by Mishkin

MADAME MARCELLA SEMBRICH
Instructor of the Voice at The Curtis Institute of Music



Photograph by Mishkin

Mr. Josef Hofmann
Instructor of the Piano at The Curtis Institute of Music

The Faculty

of

The Conservatory Department

For the Term of October, 1924, to June, 1925

Piano

Josef Hofmann

David Saperton, Assistant

George F. Boyle
Berthe Bert
Austin Conradi
Isabella Vengerova

Voice

Madame Marcella Sembrich

Madame Charles Cahier
Perley Dunn Aldrich
Horatio Connell
Mrs. Wood Stewart

Violin

Carl Flesch

Michael Press
Frank Gittelson
Sacha Jacobinoff
Emanuel Zetlin

Orchestral Training

Leopold Stokowski

Michael Press

Assisted by the Solo Players of
The Philadelphia Orchestra

Operatic Training

Andreas Dippel

Violoncello

Horace Britt
Michel Penha

Harp

CARLOS SALZEDO

Ensemble

HORACE BRITT LOUIS SVECENSKI

Composition

ROSARIO SCALERO

Normal Classes

ANGELA DILLER

Theory Classes

GEORGE A. WEDGE N. LINDSAY NORDEN

W. BEATRICE HAINES ELSE WEST RULON

The Faculty

of

The Preparatory Department

For the Term of October, 1924, to June, 1925

Piano

Mrs. George F. Boyle
Esther Cinberg
Clara Dunn
Ethel S. Drummond
Dorothy D. Eason
Isadore Freed
Arthur E. Hice
M. Leah Kirshner
Edith T. Lewis
Hermione Montanye
Marjorie Paddock
Else West Rulon
Ruth Shufro Strauss

Classes in Musicianship

Angela Diller
Ethel S. Drummond
W. Beatrice Haines
Margaret Lea
Edith T. Lewis
Else West Rulon
Dorothy Weed

Violin

Joel Belov
Horace Brown
Lillian Cinberg
David Cohen
Lotta Greenup
Maurice Kaplan
Alfred Seyden

Violoncello

Alix Einert Brown

The Faculty

of

The Academic Department

For the Term of October, 1924, to June, 1925

Lawrence Adler *Adviser*

English

William Page Harbeson, B.S., Ll.B., Ph.D.
Assistant Professor of English Literature
University of Pennsylvania

Samuel Arthur King
Bryn Mawr College

French

Jean B. Beck, Ph.D.
Professor of Romanic Languages
University of Pennsylvania

Jean Frois Wittman, M.A.
Graduate School
Princeton University

German

Hermann J. Weigand, Ph.D.
Assistant Professor of German
University of Pennsylvania

Italian

DOMENICO VITTORINI, A.M., LITT.D.
Assistant Professor of Romanic Languages
University of Pennsylvania

History

RICHARD H. SHRYOCK, PH.D.
Instructor in History
University of Pennsylvania

Psychology

ELTON MAYO, A.M., M.D.
University of Pennsylvania

Musical History

JEAN B. BECK, PH.D.
Professor of Romanic Languages
University of Pennsylvania

MORRISON C. BOYD, A.M., MUS.BAC. (OXON.), F.A.G.O.
Instructor in Music
University of Pennsylvania

Music Appreciation

LAWRENCE ADLER, A.M., A.B.
The Curtis Institute of Music



The Calendar

For the Season of

1925-1926

Enrollment Conferences for Preparatory Department
September 14-19 1925
Entrance Examinations for Conservatory Department
September 21-26 1925
First Term Begins.....October 1 1925
Second Term Begins.....February 1 1926
Second Term Ends.....May 29 1926
Commencement June 4 1926

Holidays

Thanksgiving.....Thursday, November 26 1925
Christmas Vacation.....December 22-January 4 1926
Washington's Birthday.....February 22 1926
Easter Vacation.....Wednesday before Easter to Thursday after Easter, inclusive, 1926

All applications, whether in person or by mail, should be made to

The Director

THE CURTIS INSTITUTE OF MUSIC

RITTENHOUSE SQUARE

PHILADELPHIA PENNSYLVANIA

The Conservatory Department

The Curtis Institute of Music is divided into two departments, the Conservatory and the Preparatory. The Conservatory Department will accept students sufficiently advanced to meet its requirements, while the Preparatory Department will accept less advanced students and beginners.

Piano

JOSEF HOFMANN
DAVID SAPERTON, Assistant

BERTHE BERT
GEORGE F. BOYLE
AUSTIN CONRADI
ISABELLA VENGEROVA

A study of the average accomplishment of piano students tends to show a need for teaching the essential factors upon which piano playing as an art is based—namely, ear training, rhythmic training, aural and keyboard harmony, sight reading, repertoire (technical as well as solo) and the elements of music. The Institute believes that only through a thorough knowledge of these fundamentals can true musicianship as well as technical proficiency be developed. For those planning to teach music, a familiarity with pedagogy and the elements of psychology, and practical experience in the use of teaching material is essential, in addition to the subjects mentioned above. The courses of the Institute, therefore, have been arranged to give each student this fundamental training.

Piano

One hour lesson weekly.

Musicianship

Approximately six hours of instruction weekly.

1. Ear Training.
2. Aural and Keyboard Harmony, Counterpoint, Improvisation, Composition.
3. Elements of Music, Analysis, Form and Aesthetics.
4. Study of Repertoire—To insure correct principles for self-development and teaching through familiarity with a sufficient number of classic and modern compositions.
5. Ensemble playing.
6. Practical experience in teaching in one of the Preparatory Centers of the Institute for those who desire to receive the Teacher's Certificate.

In addition to the musical instruction, the course in piano includes the study of Musical History, the Principles of Psychology and Philosophy, as well as two additional academic courses. A satisfactory paper on these elective subjects is required for graduation.

Voice

MADAME MARCELLA SEMBRICH

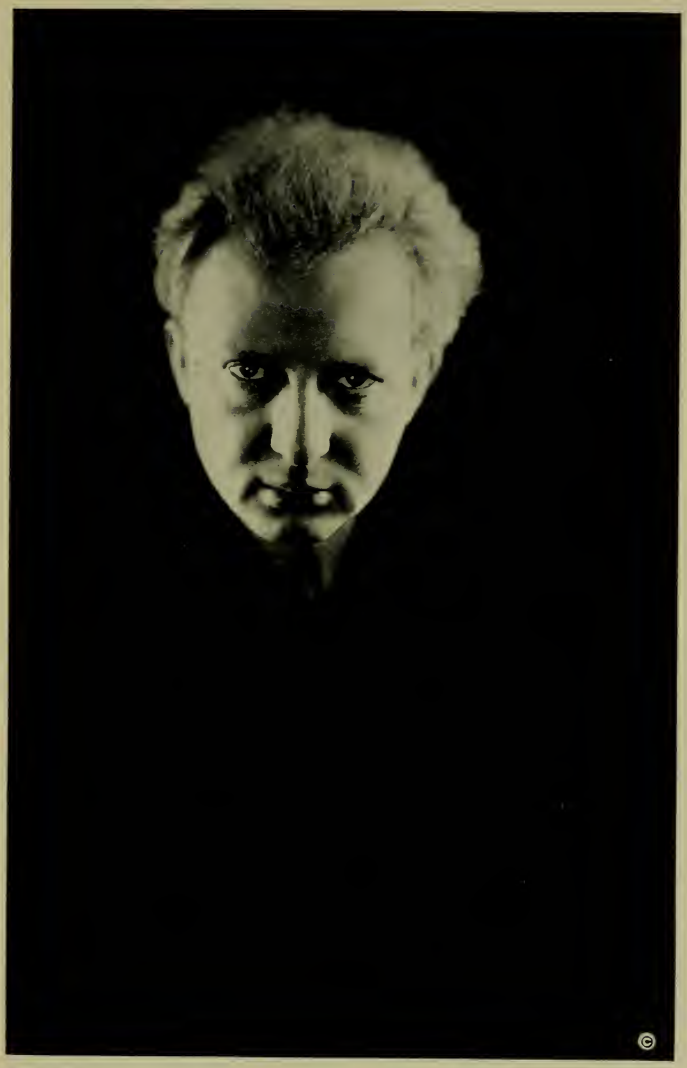
PERLEY DUNN ALDRICH — HORATIO CONNELL

MADAME CHARLES CAHIER — MRS. WOOD STEWART

Opera

ANDREAS DIPPEL

In general, vocalists do not have an opportunity of receiving adequate rhythmic training, ear training, and instruction in the fundamentals of aural and keyboard harmony or piano playing. Other elementary needs are



Photograph by Goldensky

MR. LEOPOLD STOKOWSKI

Conductor of The Philadelphia Orchestra
Instructor of Orchestra Training at The Curtis Institute of Music



Photograph by Kubey-Rembrandt

MR. CARL FLESCH
Instructor of the Violin at The Curtis Institute of Music

the study of diction, languages and concert repertoire. Students should also be familiar with church music, oratorio or opera.

The courses in singing have been planned to give the students this indispensable training as well as a comprehensive cultural background.

Vocal Instruction

Two half-hour lessons weekly.

Musicianship

Approximately six hours of instruction weekly.

1. Rhythmic Training, Ear Training and Theory.
2. Piano (if not previously studied).
3. Elements of Music, Analysis and Form.
4. Ensemble Singing.
5. Repertoire and Coaching.
6. Languages, Study of Diction.
7. Opera, including a thorough training in stage deportment, Oratorio, or Church Music (according to the purpose for which the student is training).

Vocal students will be required to study the History of Music. They are also required to attend such lectures in the Academic Courses as the Director and instructors consider necessary.

Oratorio and Repertoire

The instruction in these subjects is based upon the historic development of the oratorio and of vocal repertoire, and includes analysis, phrasing, rhythmic design and thorough understanding of accompaniments. In addition,

students should become familiar with the poetic or religious message of the works studied.

Opera

The course is planned to familiarize the students not only with the music of the most important operas, but also with the dramatic action.

The course will include the study of stage deportment, repertoire, and a thorough analysis of the operatic scores.

Stringed Instruments

For the Term of October, 1924, to June, 1925

Violin

CARL FLESCH

MICHAEL PRESS FRANK GITTELSON

SACHA JACOBINOFF EMANUEL ZETLIN

Viola

LOUIS SVECENSKI

Violoncello

HORACE BRITT MICHEL PENHA

Harp

CARLOS SALZEDO

Ensemble

HORACE BRITT LOUIS SVECENSKI

Players of stringed instruments have many fundamental needs besides their regular instrumental instruction. Ear training, rhythmic training, aural and keyboard harmony, followed by counterpoint and composition, should be supplemented with ensemble and orchestra playing. A knowledge of the principal compositions for their respective instruments is essential to make them intelligent musicians, as is also sufficient instruction on the piano to play accompaniments.

Furthermore, those who enter the profession as teachers need instruction in pedagogy and the elements of psychology, as well as practical teaching experience.

The following advanced courses are offered to the students of stringed instruments:

Instrumental Instruction

One hour lesson weekly.

Musicianship

Approximately six hours of instruction weekly.

1. Ear Training.
2. Aural and Keyboard Harmony, Counterpoint, Improvisation, Composition.
3. Elements of Music, Analysis, Form and Aesthetics.
4. Piano.
5. Study of Repertoire—To insure correct principles of self-development and teaching through familiarity with a sufficient number of classic and modern compositions.
6. Ensemble and Orchestra Playing.
7. Practical experience in teaching in one of the Preparatory Centers of the Institute for those who desire to receive the Teacher's Certificate.

In addition to the musical instruction, these courses also include the study of Musical History, the Principles of Psychology and Philosophy, as well as two additional academic courses. A satisfactory paper on these elective subjects is required for graduation.

Ensemble

The instruction is planned to develop the student's understanding and consequent playing of the master works of the classic, romantic and modern schools.

Orchestra Training

LEOPOLD STOKOWSKI
MICHAEL PRESS

Assisted by the solo players of
The Philadelphia Orchestra

There will be two orchestras attached to the Curtis Institute of Music: a Junior and a Senior Orchestra. When students are fitted they will be offered positions in The Philadelphia Orchestra.

Instruction is offered in the playing of all orchestral instruments.

Students will receive thorough training in rhythmic phrasing, orchestra technic, tone production and the development of detail. They will also be taught to discriminate between the style and the essential characteristics of the master works to be performed.

For Teachers' Study

Students of the Institute who are preparing for a Teacher's Certificate have the opportunity of teaching under expert supervision in one of The Curtis Institute preparatory centers. This not only gives them valuable practical experience in applying the theories of pedagogy, but also develops one of the essential factors of successful teaching—the ability to make personal and social contacts.

History of Music

Period of the Middle Ages

I. Development of the Church tonalities from the old Greek music system.

II. Beginning of polyphonic music.

III. The flowering of the true counterpoint.

Modern Period

I. The age of musical reforms.
II. The period of the classics.
III. Modern Music (Romanticism, the growth of subjectiveness, the tendency toward descriptive music).

Recitals and Lectures

Recitals and lectures will be given throughout the year by members of the faculty and special lecturers. At these recitals an intimate and informal atmosphere will be maintained.

Recitals by the Conservatory Department students themselves will be held at stated times during the year.

Entrance Examinations

All candidates for admission to the Conservatory Department will be expected to pass an entrance examination. These examinations will be held during the week of September 21-27, 1925.

A fee of ten dollars, payable before the examination, will be required of all candidates. If the examination results in enrollment, the fee will be credited on the first tuition payment.

Piano

Candidates must be able to play satisfactorily from memory all major and minor scales and arpeggios; selected studies from Czerny, Opus 740; Bach Three-Part Inventions; a movement of a Beethoven Sonata, or a Composition of equal difficulty.

Voice

Any student will be accepted who has a good voice, a correct ear and a natural sense of rhythm.

Violin

Candidates must be able to play satisfactorily all major and minor scales, and arpeggios in three and four octaves. They should also have sufficient training in double stop playing, and the ability to play the Kreutzer Exercises and one of the following concertos from memory: Spohr No. 2, De Beriot No. 2, Kreutzer No. 19, Viotti No. 22, Rode No. 7, Theme and Variations by J. Tartini, or a composition of equal difficulty.

Violoncello

Candidates must be able to play satisfactorily from memory all major and minor scales, arpeggios, and a concerto by Golterman, Romberger, Klengel, or some other composition of equal difficulty.

Musicianship

All students will be examined in general musicianship (Ear Training, Theory, Rhythmic Training) and will be graded according to their previous instruction.

These are minimum requirements. Students offering more advanced work will be given full credit and be rated according to their proficiency.

Certificates and Diplomas

Conservatory Department

A Certificate will be granted to students who have satisfactorily completed the full courses of study in their respective branches. No time limit can be set for the completion of any course as the time needed is dependent upon the student's individual effort and ability, but, in general, the full course may be completed in three or four years.

A Diploma is given to students who have received the Certificate of Graduation and who have completed two years of post-graduate work.

A Teacher's Certificate will be given to those students who have successfully completed the regular course in the Conservatory Department and additional work in practical and theoretical pedagogy.



Drawing by Ruyl

A Recital in the Assembly Room of
The Conservatory Department Building



Drawing by Ruyl

A Studio in The Conservatory
Department Building

The Academic Department

LAWRENCE ADLER *Adviser*

The cultural development of music students should aim to give them an understanding and appreciation of the interrelationship of the various arts and sciences. Chief among these contributions to man's spiritual life are the fine arts, literature, science, philosophy, and psychological research.

The aim of the Academic Courses of the Institute is to acquaint the students with the fundamental unity underlying the various art forms and related sciences, in order to develop the students' sense of responsibility toward art and life, and to give them a higher conception of personal and professional ethics.

Students are required to study at least two academic subjects each term and attend lectures assigned to them.

A paper based on these elective subjects is required for graduation.

The Academic Courses and their instructors are as follows:

English

WILLIAM PAGE HARBESON, B.S., LL.B., PH.D.
Assistant Professor of English Literature
University of Pennsylvania

I. A course for students who have finished high school.
II. An elementary course in readings from the epics and modern poetry.

SAMUEL ARTHUR KING
Bryn Mawr College

I. A course in English Diction having for its purpose a better pronunciation of the language.

French

JEAN B. BECK, P.D.
Professor of Romanic Languages
University of Pennsylvania

JEAN FROIS WITTMAN, M.A.
Graduate School
Princeton University

I. French Literature: By DOCTOR BECK.
An advanced course with a good understanding of French.

II. Intermediate French: By MR. WITTMAN.
A course in French Grammar, reading and conversation.

III. Elementary French: By MR. WITTMAN.
A conversational course.

IV. Advanced French Diction: By DOCTOR BECK.
Elementary French Diction: By MR. WITTMAN.
A course for vocal students.

German

HERMAN J. WEIGAND, PH.D.
Assistant Professor of German
University of Pennsylvania

I. Diction, Grammar, Conversation and Reading.
For beginners and students of limited experience in German study.

Italian

DOMENICO VITTORINI, A.M., LITT.D.
Assistant Professor of Romanic Languages
University of Pennsylvania

I. Diction, Grammar, Conversation and Reading.
For beginners and students of limited Italian study.

History

RICHARD H. SHRYOCK, PH.D.
Instructor in History
University of Pennsylvania

I. Survey of World History.
A condensed course of the great events in world history.

Psychology

ELTON MAYO, A.M., M.D.
University of Pennsylvania

I. Psychology and Mental Hygiene.
A course meeting the special needs of musical students.

Musical History

JEAN B. BECK, PH.D.
Professor of Romanic Languages
University of Pennsylvania

MORRISON C. BOYD, A.M., MUS.BAC. (OXON.), F.A.G.O.
Instructor in Music
University of Pennsylvania

I. The Early Musical History: By DOCTOR BECK.
II. The Modern Period: By MR. BOYD.

Music Appreciation

LAWRENCE ADLER, A.M., A.B.
The Curtis Institute of Music

I. An advanced course for students of musical background.

A Comparative Arts Series

Each year a Course of Talks in the Comparative Arts will be given in the Academic Department.

This course traces, along broad lines, the development of artistic civilization from the time of the Ancient Greeks to the Modern Period, revealing the intimate relationship and correlative value of all the Arts.

The course considers the contribution to the cultural development of the human race made by music, the plastic arts and literature.

The general significance of such important movements as the Renaissance and the Reformation are presented, as well as the early liturgy of the Roman Catholic Church and the Songs and Lays of the Troubadours.

Classicism and Romanticism are treated from the aspect of the varied development which the Fine Arts underwent on the Continent and in England.

The works of Beethoven and Michael Angelo and the influence of Goethe and Schiller on such composers as Beethoven and Brahms are discussed in special comparative lectures.

The relation of Art to the great fundamental currents of ethical thinking is also considered.

The lectures now being given during the Season of 1924-1925 include, among other speakers:

PROFESSOR FELIX ADLER

Founder of the Ethical Culture Society, New York City

PROFESSOR JEAN B. BECK

Department of Romance Languages, University of Pennsylvania



Professor Morrison C. Boyd
Department of Music, University of Pennsylvania

Professor George D. Hadzsits
Department of Latin, University of Pennsylvania

Mr. Leo Katz
New York City

Mr. Frederic Lamond
Eastman School of Music, Rochester, New York

Mr. Alfred Martin
Ethical Culture Society, New York

Professor Frank Jewett Mather
Director of Fine Arts, Princeton University

Mr. Rosario Scalero
Department of Composition, The Curtis Institute of Music

Professor F. E. Schelling
Department of English, University of Pennsylvania

Professor J. Duncan Spaeth
Department of English, Princeton University

Professor Domenico Vittorini
Department of Romance Languages, University of Pennsylvania

Professor Herman J. Weigand
Associate Professor of German, University of Pennsylvania

Mr. Hal S. White
Department of English, Yale University

The Preparatory Department

Beginners and less advanced students who are sincerely interested in their work and who possess natural aptitude for music are eligible for admission to the Preparatory Department. These requirements are made to prevent useless expenditure of time and money on the part of the pupil which so often occurs when students study music without due consideration.

After a personal conference with the Director or the Executive Secretary, candidates for this Department will be placed in the courses for which their previous training has fitted them. Conferences will be held during the week of September 14-19.

The courses of the Preparatory Department are planned to prepare the students, including beginners, for the advanced and master classes of the Institute. Complete co-ordination between the instrumental and the theoretical instruction will be maintained.

Piano

Mrs. George F. Boyle	Arthur E. Hice
Esther Cinberg	M. Leah Kirshner
Clara Dunn	Edith T. Lewis
Ethel S. Drummond	Hermione Montanye
Dorothy D. Eason	Marjorie Paddock
Isadore Freed	Elsie West Rulon

Ruth Shufro Strauss

Classes in Musicianship

Angela Diller	Margaret Lea
Ethel S. Drummond	Edith T. Lewis
W. Beatrice Haines	Elsie West Rulon

Dorothy Weed

Violin

JOEL BELOV — DAVID COHEN
HORACE BROWN — LOTTA GREENUP
LILLIAN CINBERG — MAURICE KAPLAN
ALFRED SEYDEN

Violoncello

ALIX EINERT BROWN

Piano

Two half-hour lessons weekly.

Musicianship

Approximately two hours of instruction weekly. Elements of Music, Rhythmic Training, Ear Training, Theory, Ensemble, Sight Reading, Class Discussions.

Violin

Two half-hour lessons weekly.

Musicianship

Approximately two hours of instruction weekly. Elements of Music, Rhythmic Training, Ear Training, Theory, Ensemble, Sight Reading, Orchestra Practice, Class Discussions.

Viola

Two half-hour lessons weekly.

Musicianship

Approximately two hours of instruction weekly. Elements of Music, Rhythmic Training, Ear Training, Theory, Ensemble, Sight Reading, Orchestra Practice, Class Discussions.

Violoncello

Two half-hour lessons weekly.

Musicianship

Approximately two hours of instruction weekly. Elements of Music, Rhythmic Training, Ear Training, Theory, Ensemble, Sight Reading, Orchestra Practice, Class Discussions.

Ensemble

Duet Playing, Chamber Music Playing, Chorus Singing.

Orchestra

Technic of Orchestra Playing, Development of Ear, Phrasing, Dynamics, Study of Orchestra Repertoire.

Students must show by their progress and general musicianship that they are eligible to enter the Conservatory Department of the Institute. To this end, they are required to pass the entrance examinations of the Conservatory Department.

Students graduating from the Preparatory Department will receive a Certificate of Graduation from the Department.

The time required to complete the courses of the Preparatory Department depends entirely upon the individual effort and ability of the student.



Photograph by Kesseler

MADAME CHARLES CAHIER
Instructor of the Voice at The Curtis Institute of Music



Photograph by Gutekunst

MR. MICHAEL PRESS
Instructor of the Violin and of Orchestra Training
at The Curtis Institute of Music

Special Courses

A limited number of special students in the vocal and instrumental courses will be admitted each year. These students, enrolling for special subjects only, are charged the studio rate of the teacher to whom they are assigned.

Teachers' Normal Courses—instrumental as well as theoretical—will be given for students and teachers not connected with the Institute.

Parents and patrons of music are invited to attend lectures on the Appreciation of Music and the Elements of Music. Terms may be obtained upon application to the Executive Secretary.

General Information

The Curtis Institute has no dormitories, and does not assume responsibility for the housing of its students. It will, upon request, refer an applicant to organizations specially equipped for the recommendation of residential quarters.

The Studios throughout the Institute are equipped with Steinway pianos, with more than 45 instruments in constant use.

To insure progress satisfactory to the Institute, the parents, and the pupils themselves, the Institute makes certain reasonable demands of its students. Regular and punctual class attendance, careful preparation of lessons, attendance at demonstration recitals by students and faculty, and co-operation with the requirements of the Institute, will be expected at all times.

Students enrolling in either department will be assigned to teachers by the Director according to the development and needs of the students. Requests for assignment to specified teachers will be given careful consideration, but the Director reserves the right to make such assignments as seem in his judgment to be for the best interests of the students.

In case of absence for any cause whatsoever, notice should be sent or given immediately to the Secretary's office.

All courses at the Institute will be arranged to insure the students the maximum time for practice.

Students may be excused from any of the courses in either Department upon presenting satisfactory proof of previous study.

Instrumental instruction will be given individually; theoretical and academic courses in classes.

A report of the student's attendance and progress will be presented at the end of each school term.

Students in the Conservatory Department will be expected to pass an examination in their principal studies at the end of each school term.

Two examinations a term will be given to students in the Preparatory Department.

Students failing to pass a satisfactory examination in a subject will be permitted to repeat the subject.

Students whose work is not satisfactory, either through lack of effort or ability, cannot be continued as students of the Institute.

Prices of Tuition

As The Curtis Institute of Music is endowed and free from all commercial considerations, its tuition fees have been fixed at moderate sums.

Tuition, payable strictly in advance, is due in two installments—the first on October 1st, the second on February 1st.

Students will be enrolled only for the entire year.

Students admitted after the opening of the school term will be charged for the time during which they are students at the Institute.

No refund will be made for students leaving before the expiration of the school year. Exceptional cases will receive the consideration of the Director.

No deduction will be made for loss of lessons, except in case of protracted illness of more than five weeks. In this case, a rebate of one-half the fee for the time lost will be credited on the next term's tuition, if the student returns to the Institute within the current year.

Tuition covers instruction in all courses of study required by the various departments, and attendance at all lectures and concerts given at the Institute.

Conservatory Department
Complete Courses

	Total Per Annum	First Term Payment	Second Term Payment
Piano	$300	$175	$125
Stringed Instruments	300	175	125
Voice	350	200	150

Orchestra instruments—terms upon request.



Drawing by Ruyl

The Preparatory Department Building
of The Curtis Institute of Music



Drawing by Ruyl

The Entrance Hall in the
Preparatory Department Building

Special Courses

	Total Per Annum	First Term Payment	Second Term Payment
Theory	$100	$60	$40
Teachers' Normal Course	100	60	40

Additional Courses—Terms upon request

Preparatory Department

Complete Courses

	Total Per Annum	First Term Payment	Second Term Payment
Piano	$175	$100	$75
Stringed Instruments	175	100	75

Free Scholarships

One scholarship, entitling the student to free tuition, will be given in each branch of study offered by the Institute. These scholarships will be awarded to students of exceptional talent and who are in need of assistance.

There are also six special free scholarships:

The Olga Samaroff Scholarship for the Piano.

The Mr. and Mrs. John F. Braun Scholarship for Composition.

The Mary S. Collins Scholarship for Viola.

The Mr. and Mrs. William Curtis Bok Scholarship for Violin or Piano.

The Eleanor Pillsbury Pennell Scholarship for the Voice.

The Cyrus Libbey Curtis Scholarship for the Trombone.

As The Curtis Institute of Music's aim is for quality and not quantity, the number of students is limited in order that careful individual instruction may be given to each pupil. For this reason, early enrollment is necessary, in order to avoid disappointment.



Biddle-Paret Press
Philadelphia



Drawing by Ruyl

The Executive Department Building
of The Curtis Institute of Music

A national institution offering a thorough musical education by the foremost artists of distinguished accomplishment